

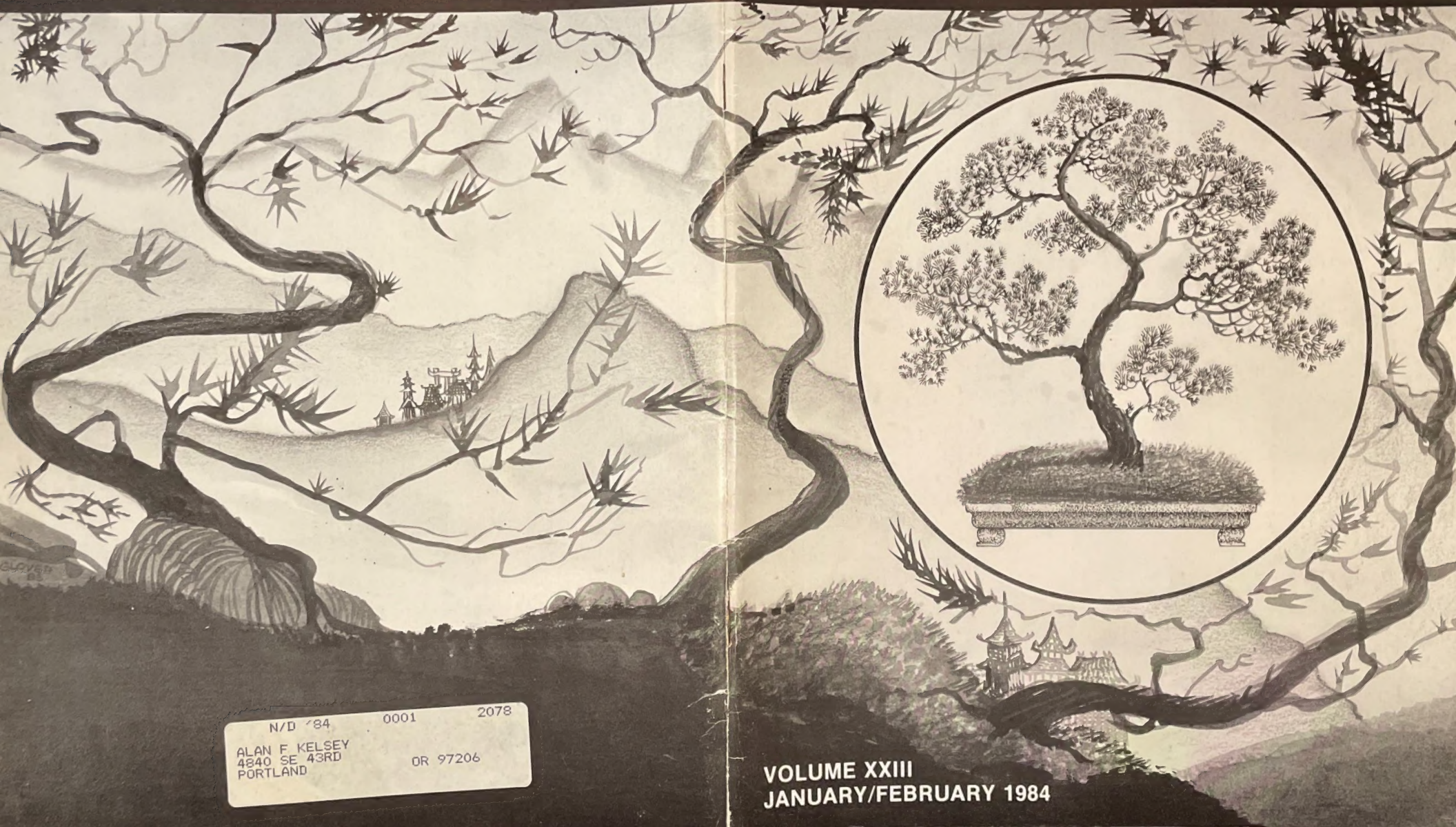


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To Kent -

For the man who
shapes the tree
& the tree who
shapes the man
are both one and
the same.

- Kyle



The Mountain Hemlock

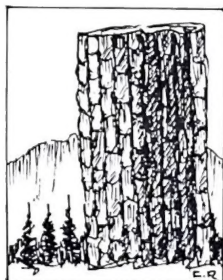
William Hogsett
Washington

The mountain hemlock (*Tsuga mertensiana*) is one of the truly great, dramatic trees of the Pacific Northwest for both ideas on styling Bonsai and as collectible material. They range from stately park-like stands at low elevation to breath-taking specimens reflecting the struggles of nature at higher elevations, muskegs and lava flows. At lower elevations the tree is readily identified by the long slender leader whose tip nods over with branches clothing the mature tree almost to the base. The slender spire-like crown and lithe, outward-curving branches contribute to the pliant nature of this tree to withstand the deep snowpack. At higher elevations, a much more dramatic tree is found with incredibly thick boles in proportion to height struggling against the elements of snow, wind and

ice. The crown is blunt and widspreading forming distinct foliar planes with the wind patterns. In some instances, the extremes of winds and ice result in an almost ground cover-like growth of these giants. In the muskegs and lava flows, with highly acidic and shallow root environments, classic study trees for bunjin are found — thin, dramatically curved and furrowed trunks with sparse foliage — creating the appearance of Chinese landscapes.

The mountain hemlock is distinguished from the western hemlock (*Tsuga heterophylla*) by the star-shaped pattern of needles with twiglets massed on the upper side of branches. The needles are clustered at the ends of the shoots and bristle around in all directions forming graceful fan-like branches. The bark, even on relatively old trees,

is hard, thick, red-brown or purplish-brown, and deeply furrowed between the narrow rounded ridges. The twigs are short and dense with leaves 1/2 to 1 inch long. Needle color can range from brilliant green to bluish-grey depending on location and elevation.



Mountain hemlock as a subject for Bonsai is spectacular with its sculpted foliage planes, dramatic trunks and spritely, well-proportioned small needles in the star-shaped patterns. Both nursery-grown and collected trees are excellent material for all Bonsai styles including forest styles and saikei. Younger material is very pliable and usually requires repeated wiring to train the branches or trunk into the desired position. New growth is pinched throughout the spring as the new needles are expanding, removing all but 2 or 3 in the whorl by grasping with the thumb and index finger and twisting gently. My experience suggests that wiring and heavy branch pruning is possible anytime. Creating of jin however, should only be in early spring when bark slips easily from the branch or trunk and active growth promotes quick healing. Older collected trees do not bud back on the branches, even with frequent misting as do alpine firs, so selection of trees with properly distributed foliage and branches should be made before collecting. In arch-grafting is a possible solution to the problem and should be carried out in the spring with active growth. But on very old trees, I have not found this to be successful. Younger trees should be root pruned every 2 - 3 years and older trees once every 4 or 5 years. Fertilize every 2 weeks from April to August with nitrogen. From mid-August to October feed with "Bloom" or similar fertilizer containing no nitrogen.

Collecting the mountain hemlock can be accomplished either in the late spring after the snow is out of the high elevations or in the fall and thus a good time to establish collected trees. Like all collecting, be sure of your ability to care for the tree once you have taken it; and take only those trees you are sure of obtaining a sufficient root ball for

survival. Judicious pruning may be necessary to keep a balance of root and shoot. Trees from near tree-line and from the lava flows tend to have shallow root systems and a large supply of the needed fibrous feeder roots near the trunk and soil surface. In fact, in collecting from the lava beds one often is fortunate enough to find trees growing in a depression much like a container, allowing 'easy'!! (given you have a geological pick, crow bar and climbing equipment) collection of the root system. Choosing the right tree is important before you take the plunge with the shovel. Study the tree and decide beforehand the possible future design of the tree, making sure this tree has the foliage planes and branching necessary. Old specimens do not break buds back on the branches and thus, even though the tree is spectacular in its natural setting, it may not be well proportioned with regard to branch and foliage mass once isolated in the Bonsai setting. In this case leave the tree and go on searching — after all the great pleasure of a collecting trip is not necessarily the number of trees taken but the experience of the mountains and viewing the trees in their natural settings. Having dug or 'chipped-out' the tree, root-balled and carefully carried the right tree out, the next step is proper care in its new home for the transition to a bonsai container. Do not rush this transition. One to two years in a gritty, well-drained collecting bed of peat and gravel with daily overhead misting will ensure a healthy transplant. Hemlocks are touchy to hot, dry spring and summer days at low elevations and the afternoon misting helps maintain a cool root system. In their natural setting at high elevations, the sun can be intense and quite warm and dry but the nights are cool and this is not always the case in your backyard in the valley. Shade cloth over the collecting bed can also be beneficial the first months for root establishment. After new growth in full sun or afternoon shade to prevent growth of unusually long needles. Evenly moist but not overly wet conditions should be maintained as the mountain hemlock can dry out and die within an astonishingly short time (less than 24 hours). After placement of the established tree in a container, it is even more important to have a very well drained soil mixture which allows for frequent misting of the foliage. It is always important to keep in mind your own personal watering habits in designing the proper soil mix but as a suggestion use 3 parts gravel to one part compost or potting mix for hemlocks. The gravel should consist of a mixture of medium and coarse grades (2:1).

The mountain hemlock is relatively free of insect pests and disease, but two pests can be troublesome — spider mites and scale. These are best controlled by alternating dips in a very dilute detergent solutions and pesticide sprays applied at recommended strengths. The detergent solutions are essential to kill eggs which the pesticides do not

affect and thus disrupt the pest's life cycle.

All-in-all the best way to explore the rewards (and vagaries) of the mountain hemlock as Bonsai is to have one of your very own — starting either with nursery material or from a memorable collecting trip to the mountains. Happy Hemlock!

William Hogsett received his PhD in Biochemistry from Baylor College of Medicine and is presently Plant Physiologist with the Environmental Protective Agency. His knowledge of plant physiology enhances his Bonsai talents.

Mountain Hemlock is a favorite Bonsai subject in the Pacific Northwest. You will have an opportunity to see these special trees in Seattle July 4-8, at the International Bonsai Congress, 1984.

Tsuga mertensiana Mountain Hemlock

Owned by: Jean Busted

Styled by: Ben Oki at PSBA

demonstrated in April, 1982

Source: Collected from Cascade mountains; purchased from nursery.

Training: Since styling with some minor changes by owner. Age: 75 to 100 years.

Photo by: Jarilyn Peterson



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GRAFTING — Late January and Early February

By Richard Wydman
(Late founder of Descanso Bonsai Society)

January and early February is the time to start preparing stock for February grafts. The grafting stock should have been stored in the sun and trees from which the scions come, in the shade, so that the stock will be ahead in the spring growth cycle. The stock should have any growth removed from the place where you are going to graft so that it can be healed by grafting time. This means the needles peeled off on pines, and small growth on junipers, etc. The same is true of the scion so that when cut off from the parent tree, there will be no excess pressure released by wounds left by pulling needles and small growth.

The easiest types of graft to do is the tip cleft graft. However, unless very carefully done, this will leave an unsightly scar. The side graft is a little harder to do, but can be done at the base of the tree and the scar can be covered by the soil. The most important thing about grafting is to match the cambium layers and not to bind the grafted area too tightly with string or tape so as to cut off circulation.

Then cover the entire tree with glass or plastic to create its own environment for the next three weeks. Next, lift the jar edge or cut small holes in the plastic to allow a small circulation of air for another three weeks. At this time, the cover can be removed and the new tree can be put in partial shade out of the wind.

At the end of one year, the growth from the parent tree can be removed, but leave the tie-binding around the graft for another six months to make sure the new growth bonding between graft stock and scion is not damaged.

Your new tree can then be placed wherever you plan to start it training into a bonsai. Do not fertilize trees until they are two years old and then only with a very mild fertilizer mixture.

From the Descanso Bonsai Society, LaCanada, CA



STYLING BLACK PINE WITH BUNJIN FEELING

A Felton Jones Demonstration

Text and Photos By Dave DeGroot
Louisiana

There are three "altered styles" of Bonsai — meaning styles which do not portray a tree in its "normal" shape that it would achieve growing in a protected location with its full complement of branches.

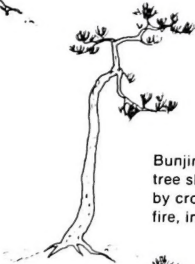
FIG. 1



Normal shape with full complement of branches.



Windswept tree shaped by wind, sand or snow.



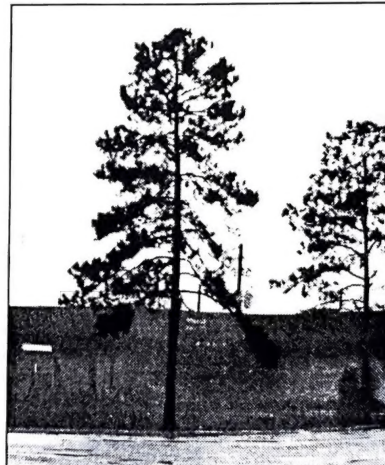
Bunjin tree shaped by crowding, fire, injury.

Cascade shaped by wind, ice, rock slides.



Felton Jones, in his demonstration at IBC in Atlanta, identified the three "altered styles" of trees altered by the elements — as being windswept, bunjin and cascade (Fig. 1). By studying pictures of bunjin in Oriental scrolls, and by examining actual trees in nature, certain common traits can be seen which are contrary to proper design in other styles: First — a lack of taper in the trunk; second, a "C" shape in upper branches or foliage; third, reversal of normal ratio of 1/3 clear trunk, 2/3 branched trunk; fourth, nearly all branches located near the top of the tree; fifth, an occasional 90° change in direction of trunk or major branches; sixth, branches crossing each other or the trunk. Shown below is a series of pine tree photos by the author which illustrate the various bunjin characteristics described by Felton.

A normal forest or group style planting has center trees which have lost all lower branches due to a lack of light. Eventually, with only upper branches



A well-shaped tree in an open location. Notice the regular shape of the crown and proportions of 1/3 clear trunk, 2/3 branches.



This tree shows bunjin characteristic of lack of taper, due to most of the branches being located near the top of the tree.



Repeated "C" shapes in trunk and upper branches characterize this tree.

remaining, the central trunks lose their taper. Trees at the edge of the group keep their lower branches (at least on the outward side) and retain their taper.

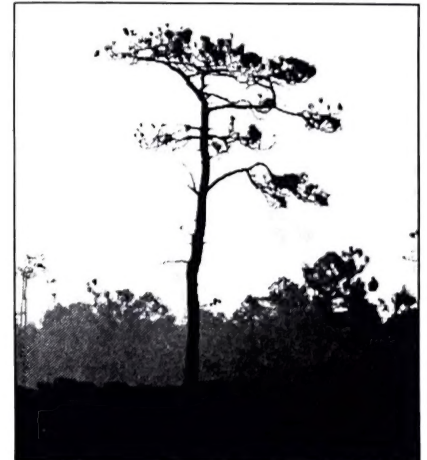
Bunjin, being trees which have been disturbed, are often branchless on the bottom due to early understory competition, and brush fires. Bunjin style trees do not generally occur as bunjin by themselves, but are the remains of groups, the other trees having been lost to fire, lumbermen, farmers, etc.

When removing branches from trees which you are styling as bunjin, leave some little spurs or stubs behind, as reminders of the branches that used to be there.

Bunjin do not require the usual first branch — second branch — third branch placement, nor should they have even branch spacing.

In a group planting, spaces between trees should not be the same size or the same shape. That is, trunks of neighboring trees should not be parallel to each other.

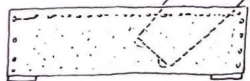
When training a pine branch downward, or developing a cascade style pine tree, be sure to not



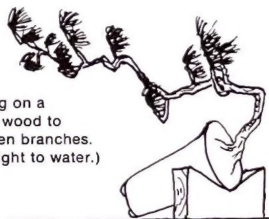
Reversal of normal proportions of clear and branched trunk are seen here, as well as a concentration of branches near the top of the tree, contributing to a gradual loss of taper in the trunk. Notice the "jin" remains of lower branches.

FIG. 2

Cascade set in
box of sand . . .



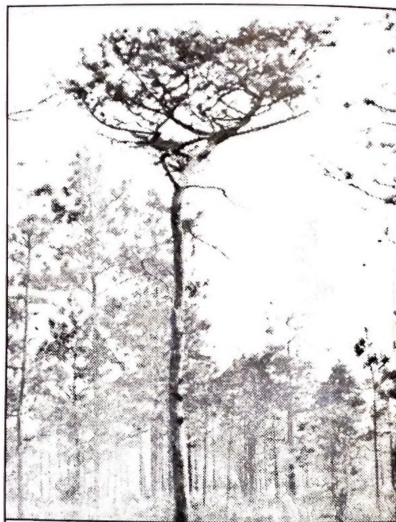
or resting on a
block of wood to
strengthen branches.
(Set upright to water.)



allow growing tips to point downward. The branch or tree will weaken or even die. Therefore, be sure to wire growing tips up or at least horizontally. In addition, a cascade pine may be tilted on its side until the branches are good and strong (Fig. 2).

Wiring and heavy pruning are best done on pines during the winter. Pruning cuts bleed less when the tree is dormant.

The container for a bunjin, whether a single tree or a group, should be a relatively small part — say 20% — of the total composition. It is usually round and unglazed. It may have a crude surface or irregular outline. Almost any of the earthtone colors can be used, depending upon the characteristics of the tree, but green-colored pots are generally avoided.



This tree shows a considerable number of branches crossing each other and the trunk.



Here we see a 90° change of direction of the trunk itself.



Of these two remarkable examples of natural bunjin, the tree on the left demonstrates all of the characteristics mentioned by Felton Jones. Notice the lack of taper in the trunk, the obvious "C" shape described by the upper trunk, the sparse foliage and its location, radical changes in direction of trunk and branches, and a large secondary of the lowest branch sweeping dramatically back across the trunk.



Japanese Black Pine (*Pinus thunbergii*)
A five tree bunjin group designed
by Felton Jones at IBC '81 in Atlanta.

From New Orleans Bonsai Society
New Orleans, Louisiana, U.S.A.



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BONSAI STYLING

or How to Decide to go about Bonsailing

By Al Jacobs
Michigan

"But how does one start?", the beginner frequently asks, looking helplessly at the untouched piece of plant material that they would like to see become a Bonsai. "Simply . . ." replies the experienced Bonsai enthusiast, ". . . by keeping foremost in mind that the aim of Bonsai is TO AID NATURE in creating a miniature composition of living plant material which BEST EXHIBITS (or beautifies) its basic form, texture and seasonal displays of leaves, fruit, flowers or color." And the longer we maintain its basic form, the more beautiful it becomes in old age.

To Bonsai is, thus, to humanize nature to the extent of using its properties to express individual or cultural values about nature and beauty. In Bonsai, WE set about revealing what WE take to be the inner essence or beauty of small-leaved plant material, and then miniaturize it in a pleasing composition of "tray pot" (BON) and "planting" (SAI). And it is mainly by pruning away unwanted leaves or branches, or wiring branches into new positions, that we open up or reveal this inner essence.

Thus, we tend to proceed by looking at a particular small-leaved plant and deciding what shape, form or style seems most natural for it — both for the species involved and the particular plant itself. For instance, maple trees seldom cascade, and most junipers rarely grow "naturally" in a FORMAL upright position like pines or elms.

So, the first step then is to decide what "style" or shape or form you feel best exhibits the "natural essence" of the plant material you've selected and then begin training it by pruning, wiring, etc., in ways that add beauty to that style. The five most common styles are: 1) formal upright, 2) informal upright, 3) slanting or "wind-swept," 4) semi-cascade, and 5) full cascade.

FORMAL UPRIGHT is often the most difficult for beginners since it requires plant material with fairly precise characteristics — namely, a straight, thick, tapering trunk with sufficient sizable lower branches to establish an attractive FRONT to the Bonsai. Of the three lowest branches, one (ideally the second lowest) should be the all-important "perspective branch" jutting out to define the BACK of the Bonsai, while the other two lowest branches are placed (or wired) to form the two sides of the Bonsai. None of the THREE LOWEST BRANCHES should, ideally, protrude toward the viewer or front of the Bonsai, since this would obscure the lower trunk which is particularly important to the overall

composition in the "formal upright" style. The illusion of age is easily added to formal upright BY WIRING all but the top few branches in a slightly slanted or downward attitude, as illustrated in the smaller sketch.

INFORMAL UPRIGHT is by far the most popular and easiest of Bonsai styles, one highly recommended for the beginner. All one needs is a slightly curving trunk — (which can further be wired if desired) — and three or MORE branches (two for the sides, one to the rear for depth or perspective). Our tentative logo on page 1 is also a stylized "informal upright." To achieve an oriental quality to such a Bonsai, one need remember only three things: 1) prune away all branches on the INSIDE of the curving trunk to accentuate the curve, 2) leave only an ODD NUMBER of branches (never an even number), since oriental balance of harmony is expressed in asymmetrical relations, and 3) remove sufficient overall branches and leaves such that ". . . birds can be imagined to be able to fly through your Bonsai." Other guidelines include the suggestion that the overall arrangement of leaves should, ideally, form an irregular triangle, and the APEX of the Bonsai should (again ideally) lie in a straight vertical point above the base of the trunk. But these are only guidelines; for in practice, informal upright is more a "fun" style capable of all sorts of variations and transformations over time.

SLANTING (sometimes "wind-swept") is another easy style for the novice, largely because one associates its appearance with Bonsai. A leaning trunk is required with two well-defined lower branches, one for "perspective," plus smaller higher branches for the apex. A wide range of variation in pruning and wiring occurs in this style, of which "wind-swept" is only one variation. But common to most slanting styles is the fact that the apex of the Bonsai is OFF-CENTER on one side from the base of the trunk. Similarly, as with most Bonsai, the tree is planted off-center in the pot.

SEMI-CASCADE is, of course, simply an exaggerated form of the slanting style, so much so that the tip of the tree is generally level with, or slightly below the base of its trunk. Highly attractive, it is also deceptively difficult to achieve easy success with and should, therefore, be approached cautiously by beginners. Not only does it generally require considerable wiring and a taller than normal pot, but it also demands attention to the development of TWO APEXES — the extended

LOWER growing TIP, and a residual apex ABOVE the trunk to give balance to the total composition. Failure to consider the latter apex is likely to result in an awkward Bonsai, poorly balanced.

FULL CASCADE is even more exaggerated than semi-cascade, with the growing tip of the tree now extending not only below the trunk, but below that of the pot itself, thus requiring a special stand on which the pot can be placed. Full cascades can be created with either the two apexes of the semi-cascade style (upper & lower), or, in the case of an attractively-curved or gnarled trunk, with only the single growing LOWER tip descending below the pot from a bare-headed trunk. One difficulty in outdoor species with both the semi- and full cascade styles is that of wintering; they cannot be easily dug into the ground for protection, and generally require a cold frame or cool greenhouse to achieve dormancy. Thus, think carefully about how you will winter them before you start to Bonsai many semi- or full cascade forms.

There are, of course, other styles such as: broom, clump, driftwood, raft, literati, and forest, grove or ground plantings. But they involve knowledge of advanced techniques and additional experience with Bonsai generally, and should be avoided by true beginners. We'll have more to say about such possibilities at future meetings or issues of Bonsai OMAKE. 'Tis better to have created one Bonsai each of the five styles outlined above before casting one's eyes to more ambitious horizons. Indeed, plan to spend THIS Spring creating at least five Bonsai as a beginner — at least three of which are certain to survive and one or two are likely to develop into real "beauties."

From the Bonsai Society of Kalamazoo
Michigan, USA



Carmona microphylla
Fukien tea, 25 inches
Photograph by James Smith,
Vero Beach, FL

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HOW MUCH COLD CAN MY BONSAI TAKE?

Mr. Earl Pudney
New York

In addition to the question "How often should I water it," the above question is probably the most frequently asked about Bonsai culture. Our thanks to Mr. Earl Pudney for putting together a list of minimum temperature requirements for most of the more commonly used plants for Bonsai.

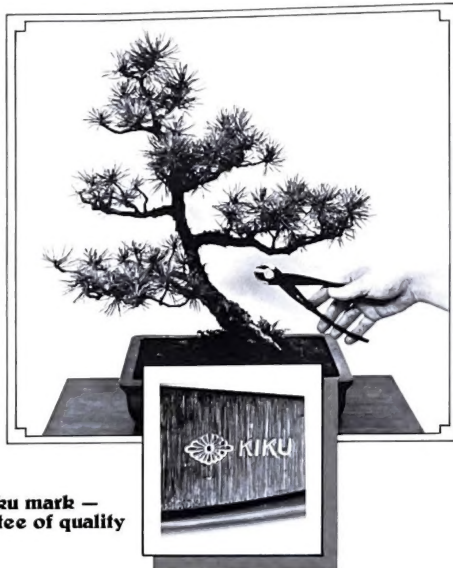
Species	Average annual minimum temperature range °F
<i>Acer buergerianum</i> , trident maple	..... -5° to 5°
<i>A. palmatum</i> , Japanese maple	..... -10° to -5°
<i>A. rubrum</i> , red or swamp maple	..... -35° to -20°
<i>Berberis thunbergii</i> , Japanese barberry	..... -20° to -10°
<i>Betula pendula</i> , European white birch	..... -50° to -35°
<i>Buxus microphylla</i> 'Compacta', Kingsville box	..... -10° to -5°
<i>Camellia japonica</i> , camellia	..... 5° to 10°
<i>C. sasanqua</i> , camellia	..... 5° to 10°
<i>Carpinus caroliniana</i> , American hornbeam	..... -50° to -35°
<i>C. japonica</i> , Japanese hornbeam	..... -20° to -10°
<i>Cedrus atlantica</i> , Atlas cedar	..... -5° to 5°
<i>C. libani</i> var. <i>brevifolia</i> , cypress cedar	..... -5° to 5°
<i>Chaenomeles chinensis</i> , Chinese quince	..... -10° to -5°
<i>C. speciosa</i> , Japanese flowering quince	..... -20° to -10°
<i>Chamaecyparis obtusa</i> 'Nana', dwarf hinoki false cypress	..... -35° to 20°
<i>C. pisifera</i> , sawara false cypress	..... -35° to -20°
<i>Cotoneaster apiculata</i> , cranberry cotoneaster	..... -20° to -10°
<i>C. dammeri</i> , bearberry cotoneaster	..... -10° to -5°
<i>Crataegus laevigata</i> , English hawthorn	..... -20° to -10°
<i>Cryptomeria japonica</i> 'Nana', Japanese cedar	..... -10° to -5°
<i>Euonymus alata</i> , winged spindle tree	..... -35° to -20°
<i>Fagus crenata</i> , Japanese beech	..... -10° to -5°
<i>F. sylvatica</i> , European beech	..... -20° to -10°
<i>Ficus benjamina</i> , weeping fig	..... 30° to 40°
<i>Gardenia jasminoides radicans</i> , dwarf gardenia	..... 10° to 30°
<i>Ginkgo biloba</i> , ginkgo	..... -20° to -10°
<i>Hedera Helix</i> , English ivy	..... -10° -5°
<i>Ilex crenata</i> 'Convexa', boxleaf holly	..... -5° to 5°
<i>I. crenata</i> 'Helleri', Heller holly	..... -5° to 5°
<i>I. vomitoria</i> , yaupon holly	..... 5° to 10°

<i>Juniperus chinensis</i> var. <i>sargentii</i> , Chinese juniper shimpaku	..... -20° to -10°
<i>J. procumbens</i> 'Nana', Japanese garden juniper	..... -10° to -5°
<i>J. rigida</i> , needled juniper	..... -10° to -5°
<i>J. virginiana</i> , Eastern red cedar	..... -50° to 35°
<i>Lagerstroemia indica</i> , crape myrtle	..... 5° to 10°
<i>L. laricina</i> , American larch	..... below -50°
<i>Malus floribunda</i> , Japanese crabapple	..... -20° to -10°
<i>Olea europaea</i> , olive	..... 20° to 30°
<i>Parthenocissus tricuspidata</i> , Boston ivy or Japanese creeper	..... -20° to -10°
<i>Picea glehnii</i> , saghalin spruce	..... -35° to -20°
<i>P. mariana</i> , black spruce	..... -50° to -35°
<i>Pinus banksiana</i> , jack pine	..... -50° to -35°
<i>P. cembroides</i> , pinyon pine	..... 5° to 10°
<i>P. densiflora</i> , Japanese red pine	..... -20° to -10°
<i>P. flexilis</i> , limber pine	..... -50° to -35°
<i>P. mugo</i> var. <i>mugo</i> , mugo pine	..... -50° to -35°
<i>P. rigida</i> , pitch pine	..... -50° to 35°
<i>P. sylvestris</i> , Scots pine	..... -50° to -35°
<i>P. thunbergii</i> , Japanese black pine	..... -20° to -10°
<i>Prunus cerasifera</i> 'Atropurpurea', Pissard plum	..... -35° to -20°
<i>P. mume</i> , Japanese apricot	..... -5° to 5°
<i>P. persica</i> , flowering peach	..... -10° to -5°
<i>P. sughirtella</i> , dwarf flowering cherry	..... -10° to -5°
<i>P. triloba</i> , flowering almond	..... -10° to -5°
<i>Punica granatum</i> , pomegranate	..... 5° to 20°
<i>Pyracantha coccinea</i> , scarlet firethorn	..... -5° to 5°
<i>Pyrus calleryana</i> 'Bradford', Bradford pear	..... -10° to -5°
<i>P. pyrifolia</i> , sand pear	..... -10° to -5°
<i>Quercus agrifolia</i> , California live oak	..... 20° to 30°
<i>Q. ilex</i> , holly oak	..... 20° to 30°
<i>Q. suber</i> , cork oak	..... 5° to 10°
<i>Rhododendron indicum</i> , satsuki azalea	..... -5° to 5°
<i>R. obtusum</i> , Kurume azalea	..... -5° to 5°
<i>Salix babylonica</i> , weeping willow	..... -5° to 5°
<i>Taxodium distichum</i> , bald cypress	..... -20° to -10°
<i>Taxus cuspidata</i> , Japanese yew	..... -20° to -10°
<i>Tsuga canadensis</i> 'Hussi', Huss twiggly hemlock	..... -20° to -10°
<i>T. diversifolia</i> , Japanese northern hemlock	..... -10° to -5°
<i>T. mertensiana</i> , mountain hemlock	..... -5° to 5°
<i>Ulmus parvifolia</i> , Chinese elm	..... -10° to -5°
<i>Wisteria floribunda</i> , Japanese wisteria	..... -20° to -10°
<i>W. sinensis</i> , Chinese wisteria -10° to -5°
<i>Zelkova serrata</i> , Japanese gray bark elm -10° to -5°

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A VISITING CELEBRITY

ENGLAND'S FAMOUS BONSAI MASTER Mr. Peter Adams

By Barbara Wright
California

On July 20, members of Southern California bonsai clubs were most fortunate to share an entertaining, enlightening evening with Mr. Peter Adams, bonsaist of renown from Bristol, England. He demonstrated his artistry at the Los Angeles County Arboretum under the sponsorship of the Santa Anita Bonsai Society.

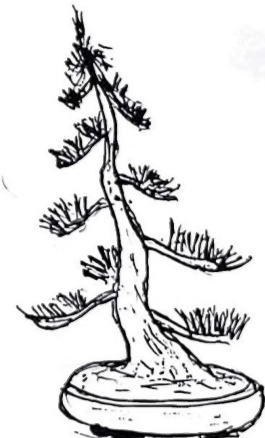
As we learned in a brief introduction by Ian Price, Peter's brother-in-law who has a nursery in Northern California, Peter has been involved in Bonsai for 30 years. He had 15 years of formal art training at the Royal Academy in London, one of the finest art schools in England. In 1970, he turned to raising bonsai professionally and started a Bonsai nursery in southern England which now ranks as the leading Bonsai nursery in the United Kingdom. He currently teaches and lectures on Bonsai and has written two popular books on the subject. At the present time, he is working on this third.

Peter's artistic abilities in two-dimensional media were apparent in the sketches he had made of the tree he would be styling. They show the tree in stages of its projected development at one, three and five-year intervals.

The demonstration specimen was a mature five-foot tall Japanese black pine growing in a five-gallon can. It was donated by Melba Tucker. Although Peter's expertise in the English bonsai world is more aligned to his native Scots pine, he said that the black pine accepted identical training and styling methods.

His first approach to the tree was the selection of a front and the ultimate tree height — approximately 30 inches. After selecting the traditional side and back branches, he fixed a strong, double twist of heavy wire to the upper portion of the main trunk. The wire allowed bending to accent the soft curves and nice trunk taper. He twisted the wire firmly around the two lowest strong branches rather than anchoring it in the ground in order to protect the attractive surface rootage.

He clipped and pulled excess needle growth from close to the trunk and on the primary branches. Unlike our regular branch styling method, Peter prefers to leave needle growth at full length at the end of each primary or secondary branch. The branch is shortened to its desired length by cutting the tip but allowing a cluster of needles to remain



1st year

Peter Adams
1983



3rd year

Peter Adams
1983



5th year

needles the second year, a technique that can be used on older trees too.

Peter said that he prefers aluminum wire and, when making bends in heavy branches, he uses large clippers to break the bark in a vertical line in order to "relax" the trunk.

Peter finished his demonstration with a brief but impressive slide show that clearly showed that excellent Bonsai and expert Bonsaiists can be found the world over.

Note: Peter really hadn't been on a lecture tour. Arrangements had been made for him, Sheila and Ian to spend the day with Melba Tucker and see her collection when he accepted the request to do a demonstration.



44

approximately 3/4-inch away from the end. Each lateral, secondary or tertiary branch is treated similarly. The branching was all wired in detail and set into a sharp angular slope away from the main trunk with tips slightly lifted.

Throughout his work, Peter was supported (morally and by holding the microphone) by his lovely wife, Sheila.

Once he was done styling, Peter said to allow the tree to remain in the can since the hot Summer months are not an appropriate time for transplanting. It should be allowed to renew its strength over the winter months until the new spring candle growth appears at the tips and new needles form back on the bared inner branching.

As he worked, Peter shared some of his growing techniques with the group. He said that the trunk size on pines can be increased 3/4-inch to 3 1/2 inches in five years by using an 18-inch-deep pot. Feed every two weeks, provide steady irrigation, protection in the winter (plastic covers or greenhouse in England) and sun. He said that with this method, pines will get nine separate breaks of growth in one year!

Peter uses good, porous soil. He starts feeding in January, while the tree is dormant, and continues on a monthly basis. In July and August, he uses potash. He said that you may not get as many growths the first year, but the second year will be when you'll see your effort pay off. (A negative in this system is that the water has to be monitored as needed crust can kill the tree.) Peter said to reduce the plant by 2/3 in August or September of the first year to get smaller

DO YOU WASH YOUR TREES?

By the late Roy Taylor
England

That at first glance sounds like a question being asked by a "nut" — one of those beings who has perhaps become so fanatical that he has gone off the rails a little! Looking a little closer into the question might be helped by something of an explanation. Firstly, it is important to realize that our interest in the art of Bonsai is helped by learning, observing and understanding trees out in the wilds. After all, what we are trying to do is basically present a very artistic miniature of a mature ancient woodland species and it must be accepted if something is good for the "big" ones it must then be good for the "little un's." Now, who ever heard of anyone washing trees in the great outdoors? I did, and if you haven't you will in a moment.

ROBERT MARSHAM was a Squire and lived at Stratton Strawless, seven miles north of Norwich in Norfolk. He was in fact one of the greatest 18th century Norfolk tree planters. His interest in trees and the things of nature started very early in life; at the age of ten he was collecting and planting acorns. At the age of twelve he planted an acorn which grew and he actually measured it seventy-five years later. This particular tree and a Spanish Chestnut (Sweet Chestnut) were his favourite trees.

Marsham's care of his trees was extraordinary. As a young man he had planted a row of beeches on the family estate; he considered that a tree would be affected by the moss and grime that accumulated on the bark, so began his experiment. He started by choosing a number of his Beeches and using one group as a test, another group would be untouched as a check. The selected trees were washed from the ground to a height of 14 feet where the head began. Marsham recorded: "This was done first with water and a stiff shoebrush until the tree had been quite cleared of any moss or dirt; then I only washed it with water and a coarse flannel. This process was repeated several times a week throughout the summer. Annual measurements were taken and sent to the Royal Society. Certain favourite trees were measured monthly during the spring and summer."

Washing and cleaning this way Marsham logged the growth of ten different species: Beech, Chestnut, Elm, Larch, Oak, Pinaster, Pine, Spruce, Weymouth Pine and Willow. He very much

astonished all his neighbors by proving that almost every type of tree would thrive on the very poor soil of the estate if given proper care. It was recorded that one of his washed trees, an oak, measured 12 1/2 feet in circumference at 1 foot from the ground and more than 8 feet at a height of 14 feet from the ground. He wrote "perhaps you never heard of a large oak and the planter living?" In 1747 he planted a Cedar of Lebanon which was 1 1/2 feet high and 50 years later measured it at 19 feet 4 1/2 inches in circumference. In a letter to Gilbert White (a famous naturalist of the time) Marsham wrote in his 84th year "My good friend, when you touch upon the subject of trees you touch my mad string."

The results of these experiments which were logged and reported to the Royal Society proved without doubt that his washed trees increased their girth up to twice as fast as the unwashed trees. Robert Marsham was born on the 27th January, 1708, and lived to almost 90 years, dying within a few months of his birthday on September 4th, 1797. He was still planting new woods at the age of 85 years. His interest in nature stayed with him the whole of his life and he compiled tables which he called "Indications of Spring" where he noted the earliest appearance of the snowdrop, the brimstone butterfly and the swallow, the earliest singing of the thrush, cuckoo and the nightingale, the dates when a variety of trees first came into leaf, the first time each year he heard frogs croaking and saw rooks building their nests. He kept these tables until the day he died. Such is the strange fascination of



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nature.

Bark, then, on a tree not only protects the circulation system of the tree; it would appear that it also acts as an agent for the absorbing of moisture into the cambium layer. Here we have the basis of a very practical way of increasing girth in our Bonsai trees, a regular washing of the trunk in luke-warm water, perhaps even with a foliar feed in the water, three or four times a week during the spring and summer. It would be very interesting if members selected a tree and kept a check on the measurements of the girth. If you do, let us know the results for the benefit of other members. Marsham's trees have been sadly ravaged by the demands of two world wars. However, a few splendid specimens have survived and are still to be seen if you care to visit.

From the World of Bonsai,
Journal of the National
Bonsai Society, Southport,
England



Acer rubrum
Red maple, 20 inches high
Photograph by James Smith,
Vero Beach, FL

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PRESIDENT'S MESSAGE

Welcome to our new publisher and new format. Now that we are reducing the number of issues of our magazine to six per year, we hope to have a more creative format and interesting magazine. The Editor, the Business Manager, the Advertising Editor, and all the Vice-Presidents have been working energetically for several months to be able to present to your this issue which is a forecast of things to come. A publisher who is able to work closely with our Chief Editor has been chosen, and we are looking forward to refreshing changes. I welcome your comments and suggestions.

In the past, we in BCI have been all too willing to let someone else do the jobs that have to be done. In particular, we have been willing to slough off the responsibility of the Annual Meeting, to let someone else attend for our Club while we go swimming... or shopping... or sightseeing. But next year, you will be sorry if you don't attend the BCI's Annual Meeting, because we are going to present all the awards at that time. Everyone is welcome at the Annual Meeting — all who are members of BCI, not just delegates; and yes, we would welcome any Bonsai person who is interested in learning about BCI. Let's make it a party! I'll bring the balloons (I've got lots of hot air!), if you will bring the cake!!!

The auction at the Congress is also a much awaited event. Many gracious people donate gifts which are raffled or auctioned during the convention. The level of acquisitiveness grows to a delicious excitement as the conventioners view and re-view the luscious items waiting on the sidelines for the big final auction. Maybe you, too, could be a donor and bring with you a bit of loveliness for the auction. All proceeds go to the support of the magazine.

And one more reminder: please get your nominations for officers and four directors for next year's Board to Tom Heitkamp, whose address is elsewhere in this magazine.

Wilma Swain, President
1 Leona Drive
Willowdale, Ontario, Canada
M2N 4V3

MORE ON KOWHAI AS BONSAI



Kowhai (*Sophora teteptera*)
with small boat-shaped yellow
flowers. Photograph by Mrs.
Joyce Adams, Wellington, New
Zealand.

Joyce Adams
New Zealand

I was most interested in an article written by Mr. Barrie Coate of California which appeared in March 1983 issue Bonsai Clubs International. I thought Mr. Coate might enjoy seeing my Kowhai. It has had a few flowers on it over the years, but last spring it was absolutely smothered in lovely yellow boat-shaped flowers. Since the photo was taken, the Kowhai has had much pruning and shaping. I am pleased to see that even with extensive pruning it is going to give another good flowering display this coming spring. Being a keen gardener, I have been interested in the art of Bonsai for many years. In those days I could not locate anyone with knowledge of these trees.

My eight-year-old grandson is now interested in Bonsai and has a four-inch high apple seedling, from seed planted in 1981. I only wish someone had introduced me to the joys of Bonsai at that early age.



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October 24, 1983

Mrs. Jean Smith
P.O. Box 1326
Ft. Walton Beach, FL 32549

Re: Air Transportation for members of
Bonsai Clubs International and
American Bonsai Society.

Dear Jean:

At your request, our firm has negotiated a preferential zone fare for the attendees of IBC '84 in Seattle from Eastern Airlines. The zone includes Alabama, Georgia, Florida, North Carolina, South Carolina, Tennessee and Virginia. The fares are GUARANTEED NOT TO INCREASE but must be purchased 60 days prior to departure. Also, PLEASE NOTE, in the unlikely event of fare decrease tickets will be re-issued and difference price refunded . . . because Eastern WILL match its competitors!

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Jean, I think that your members would also want to know that we have been in business in Ft. Walton Beach for 14 years, that we are fully bonded and are American Travel Service Representatives. We have been handling your business and personal travel for years as well as assisting you with all of your **SPEAKER'S BUREAU TOURS** for the Bonsai Societies of Florida. We will certainly look forward to working with you and your Bonsai friends on this project.

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BIG ISLAND BONSAI REVITALIZED

By David W. Fukumoto
Hawaii

"The following article is reprinted from the April 1983 issue of the **CULTURAL CLIMATE** with permission of the Arts Council of Hawaii, publishers."

"People who love Bonsai appreciate the beauty of nature and plant trees in small containers. In doing so, they learn from nature and learn a philosophy of life." So spoke Japan's premier bonsai artists Saburo Kato and the 1980 International Bonsai Convention in Honolulu, hosted by the Hawaii Bonsai Association. A year later, the Big Island Bonsai Association (BIBA) was formed to revitalize Bonsai on the Big Island.

BIBA is a nonprofit umbrella organization of individuals dedicated to the education advancement and fellowship of Bonsai. It complements clubs, and its bylaws prohibit duplication of any activity performed by the clubs. BIBA members hold dual memberships.

The Big Island was once the major Bonsai center outside Japan. Unfortunately, the pastime developed in a competitive, secretive atmosphere, and leadership passed to Honolulu. Several Big Island Bonsai Clubs were becoming inactive.

Starting with a handful of dedicated hobbyists, support and assistance was received from the State Foundation on Culture and the Arts, Hawaii County Parks and Recreation, UHH-CCECS, Cooperative Extension Service, Wailoa Center, and the Hawaii Bonsai Association. To date, the list of accomplishments is impressive with modest grants and much bootstrap volunteer effort.

The initial year produced regional demonstrations and exhibitions, construction of display equipment, the first All-Big Island Bonsai Show and Seminar and an ambitious team-taught ten-week course. Members of Honolulu's Hawaii Bonsai Association joined BIBA members for Friday classes in Hilo and Saturday classes in Kamuela and Kona.

The tie with the Hawaii Bonsai Association was strengthened in 1982 and guest lecturers-demonstrators were invited for "Bonsai Days," cosponsored by Big Island Bonsai clubs, and the second All-Big Island Bonsai Show and Seminar. A tour of Oahu's private Bonsai collections and the All-Oahu Bonsai Show followed. Two new Big Island clubs were assisted in being formed, and the existing clubs were strengthened.

In 1983, the evolution continued. Of the six-

member executive board, four have been in Bonsai for only two years and only three are Japanese. About half of the club's members are women. It's a far cry from the days when Bonsai was the interest, almost exclusively, of older Japanese men.

The major event this year will be the third All-Big Island Bonsai Show and Seminar, to be held at Hilo's Wailoa Center during the week of July 4. Many of Oahu's hobbyists will be attending what will be the first statewide convention. During the year, regional lectures-demonstrations and exhibits will take place in Hilo, Kamuela, and Kona, with invited Honolulu masters participating. Club shows, tours, workshops, and field trips will provide additional time for learning, sharing and fellowship.

In response to a growing number of requests, BIBA is also planning another series of twenty-hour classes in Bonsai, to take place in Hilo, Kamuela and Kona.

The new wave of enthusiasm for Bonsai is based upon total sharing of knowledge and an emphasis on participation and fellowship. In developing a foundation for the future, all concepts are presented, including new Chinese and locally developed techniques, Bonsai for indoors, and the traditional Japanese and tropical Bonsai. The Big Island has exceptional plant stock and rocks, and the great variety of climatic environments allows for the growing of a number of different kinds of plant materials. Larger house lots allow for a larger number of plant experiments, and plants are even grown on apartment lanais. However, the major factors are the casual Big Island lifestyle and the warm and generous individuals involved.

Much has been done. The promise of Bonsai is exciting. The spirit, philosophy and practice of Bonsai has been revitalized on the Big Island!

The All-Big Island Bonsai Show is held annually in Hilo on the Big Island of Hawaii at Wailoa Center during the July 4th weekend. This past year's show saw a large increase in interest and attendance and the shows have come to be the most popular of the short annual events at Wailoa Center. For further information, write to: Big Island Bonsai Association, P.O. Box F, Kurtistown, Hawaii 96760.

3rd ALL-BIG ISLAND BONSAI SHOW "TOGETHER IN HARMONY"



1. The formal entry display at the 3rd All-Big Island Bonsai Show sponsored by the Big Island Bonsai Association and open for non-competitive entry by any Bonsai grower. The horizontal calligraphy substitute for the traditional vertical scroll and sets the theme of the show:

"Bonsai can be expensive works of art,
But its greatest value lies in bringing forth
The wonders of nature,
Peaceful thoughts, and friendship . . .
Together in harmony"

Large group planting by BIBA's first president Yoshi Ota and mini-Bonsai display by BIBA's current president David Fukumoto.



2. Many Big Island Bonsai are small and young. These are difficult to display attractively in the niches. Large multi-level stands (48" long x 24" high) along with individual stands were designed and constructed by BIBA members for use in this and Bonsai club shows. This niche effectively displayed Bonsai by 6 different growers including three that have been in Bonsai no less than three years.



3. Hilo's Wailoa Center is a unique circular building with 10 display niches and an open central area. BIBA members constructed 8 foot long display tables covered with grass matting and with folding legs. Drapery material is stretched and attached to the removable background frame. Burlap is used for the skirt. This photo shows part of a "Reduction-Building" educational exhibit. Island display break up the central circular walkway.



4. The demonstration schedule featured team demonstrations by Big Island Bonsai clubs and the visiting Hawaii Bonsai Association of Honolulu. (Photo from left) Ed Nishida, Harry and Eileen Karino and Norma Parado begin preparation for a 2-ring demonstration while Jackson Kansuko makes introductory remarks. The four Big Island club presentations included 31 participants, only 4 of whom have been growing bonsai for more than three years. Big Island Bonsai is characterized by team effort and involvement. Besides developing strong friendships, novices accelerate their own understanding by teaching and demonstrating.

Photo Credits
"Big Island Bonsai Association"

THE DISCIPLINE OF BONSAI

Pierre Kaufke
Florida

A seventeenth century French philosopher commented that habits are like gossamer threads: fragile as they may be individually, when repeated day after day, they become as strong as the strongest cable. For bonsaiists, this musing still holds true today in more ways than one.

In its most spectacular aspects, certainly, Bonsai has nothing that smacks even in the remotest of discipline, routines and habits: it is a highly creative and individualistic art, and even the humblest show will testify to that point. However, the aspect of Bonsai seen by the public is only the minutest, and certainly the least typical of all the Bonsai activities; after all, shows are once or twice a year affairs and represent only the most glamorous part of Bonsai.

Routines in Bonsai (or should we say "rituals") are many and varied: there are first the daily activities that have to be performed to keep one's tree alive and healthy: watering, pinching, inspecting for pests and diseases; then there are the weekly and monthly ones — fertilizing, spraying, disbudding, etc., and finally the yearly activities such as repotting and changing of the soil. These are certainly the least glamorous aspects in Bonsai, yet how important they are! For what would happen if one did not pick up that garden hose just about every day and faithfully walk up and down one's shelves, dishing out the precious fluid without which our trees could not survive any better than we could?

After a while, that watering reflex becomes so strong and so firmly established that it is no longer a chore, just an activity that is carried out automatically, almost like eating or breathing. And when, for instance, a Bonsaiist is out of town at the normal watering time, he cannot help but think about it, and send mental messages to the person who is in charge of it. And then, upon returning home, what a relief to be able to walk up and down one's shelves, once again showering the plants with water and encouragements.

The less frequent routines of spraying, pinching and disbudding have to be adhered to just as religiously for the sake of the good health of the plants in our care. They give Bonsai the "finished" touch just as constant waxing gives furniture lustre and patina.

To an outsider, such a discipline may appear to be dreadful and boring chores that are certainly not

warranted by the satisfaction of showing off some trees a few times a year. And yet no true Bonsaiist really minds them. Actually, very few of them would miss the watering ritual, if only on account of the closeness to the plants it affords. During that "chore," he can examine his plants, make mental notes as how to improve a shape, which ones need to be "encouraged a little," maybe even mumble a few words of encouragement to the weaker ones.

While attending to the watering, the pinching or disbudding, the Bonsaiist has a tremendous chance to think and to meditate without being disturbed. He can pass in review his day, plan his actions for the next; he can compare the aggravations of his life to those that beset plants — weeds, parasites, etc. Calmly and quietly he can reflect on those problems, find solutions to them, and maybe even, in privileged moments, come to suspend the dialogue with self . . .

Another benefit of these periodic rituals (a benefit of which Bonsaiists rarely think) is the formation of a habit, the repeated overcoming of sloth and the effect of positive action that is taken daily. Here is where one goes back not only to the ancient thinker, but also to modern psychologists such as Maxwell Maltz (*Psycho-Cybernetics*) who assign great importance to small and seemingly insignificant rituals: by the repeated overcoming of sloth, of crippling inertia, he who goes through the ritual affirms a victory over self, and little by little, he becomes convinced of his worth: he knows that any obstacle (himself being the worst of all) can be overcome. This idea of ritually performed

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Reminders

By Tosh Saburomaru
California



HAPPY NEW YEAR! This year of the RAT! We hope it will be the best ever for you and your Bonsai. Right now there are the greatest differences in growing conditions for Bonsai growers around the World. Winter is about its coldest in some areas, and Summer is about its hottest in the Southern hemisphere, while there is everything in-between somewhere.

In the Northern temperate areas it is time to "get with it." If you haven't done it, set up plans and priorities, organize your materials for repotting, arrange sharp tools and check out pest controls. Check everything!

Azaleas are more flexible before they start to grow; Maples too. Bamboo starts to grow very early and should not be disturbed once it starts. Grafting calls for scions that are totally dormant. Dormant Spray should be done if you haven't. These things come first, at the end of Winter really.

As you schedule repotting check your trees all ways. Prune out winter damage and branches overlooked; seal the cuts also. Apples are best pruned in late Fall so wait if you can. Many flowering Bonsai can wait until the bloom is over, at least until they start to grow. Most should be repotted every year about the same time, just before their buds grow open.

In many areas you will have to give extra attention because of sun and wind and protect and water your Bonsai accordingly; not too dry nor too wet. You may see they need a little fertilizer with low Nitrogen, but not omitted. Similarly, plant food for tomatoes may be good to try.

Even with your plan and schedule made, watch your trees and report the way they want it. Do it as soon as the buds swell whatever the books say; and remember that bamboo buds of interest are underground, so do them early, NEVER late. Start early with a plan that flexes if necessary for your trees and for your weather. Move trees to cooler or warmer spots to bring them along or hold them back if you need to; just be sure you do it their way.

Do have the finest Bonsai you can have, your own creations, and enjoy them as long as you live, and for your children of generations to come. ▲



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COLLECTING BONSAI IN EASTERN CANADA

We have discussed in previous issues some of the available types of indigenous trees found in rugged and exposed areas, which are naturally dwarfed by the environment, and may be suitable for development as Bonsai. At this point we must state, that because a tree is naturally dwarfed, does not make it automatically a good Bonsai. Before going to the extent of digging out a possible subject, study whether the all-important basic structure has the desired potential. It is always better to leave an unsuitable tree in the ground, rather than to collect indiscriminately, to discard the specimen when you get it home.

The first rule of collecting is to observe the property rights of others, so do seek the permission of landowners. Be aware also of the native land rights in areas around reservations. Let common sense prevail.

Experience indicates that the best time for collecting will be in early spring, when the first swell of the new buds is evident. This time will vary greatly depending upon your region and the species of tree. Therefore, careful observations must be kept on each of the subjects to judge the collecting time.

Having said that, we must qualify the statement, since several members of Toronto Bonsai Society and Bonsai Canada have had great success in collecting dormant specimens of *Larix laricina* (Larch) and *Thuja occidentalis* (Eastern white cedar), which were chipped out of solidly-frozen, shallow ground, with the root systems mostly intact. These were relocated into training boxes, or more temperate garden locations, before they came out of their dormancy.

The location of a tree and the terrain will dictate the techniques used in collecting. Many different conditions can be encountered, not simply the vagaries of the Canadian late-winter weather, but the geographical and physical difficulties and how far you wandered from your transportation during your search.

However, let's describe and illustrate some of the methods used in attempts to successfully extricate potential Bonsai from various ground conditions.

No collecting trip is easy. The best you can expect is a few hours of hard labour and, if you are lucky, a cattle browsed specimen in open pasture, within a half mile of the car. The objective is to collect, undisturbed, as much of the root ball as possible, however, having pruned away any superfluous twigs and branches, you will be clear to dig around

the original drip-line, forming a trench around the tree. (Figure 1.)

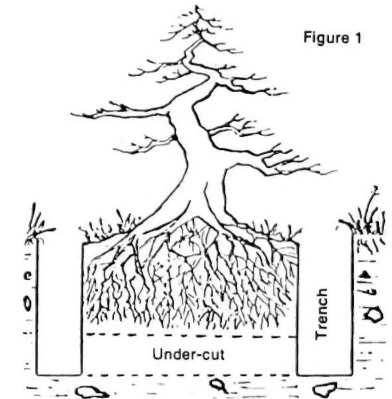


Figure 1

You can now determine the depth of the root system and under-cut it, and hope that the mass can be handled comfortably back to the car. If not, gradually reduce the soil mass, judging the remaining balance of feeder-roots to support the tree when it emerges from dormancy.

Due to Canada's rocky terrain, naturally dwarfed specimens will often be found in windblown areas, where the sparse soils cover the rocks in shallow layers. Here, the roots will extend for long distances, seeking nourishment and anchorage. Depending upon the species, there are two methods of approaching the problems of removing the tree from its location.

(1) Determine whether there is a supply of feeder roots in the soil below the trunk and in its immediate vicinity. If so, there may be enough to sustain the tree in its relocation, given the right aftercare. Carefully cut-away all the major roots not supporting adjacent feeder roots and securely wrap the remaining rootball to prevent unnecessary disturbance during further transportation. (Figure 2.)

(2) In some cases, it may be necessary to retain a few feet of elongated root, which can be coiled in the soil on relocation, after carving the underside of the trunk and treating with hormones to promote the

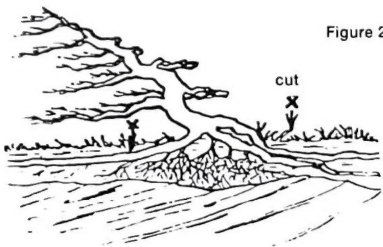


Figure 2

development of new feeder roots. (Figure 3.)

There is another method, if the tree is located in an area easily accessible to you for subsequent visits, one that has been used successfully, in Washington and Oregon states. That is, to clear the soil from below the main trunkline, hopefully to find a small bunch of feeder roots in there. These can be successfully wrapped in wet sphagnum moss,

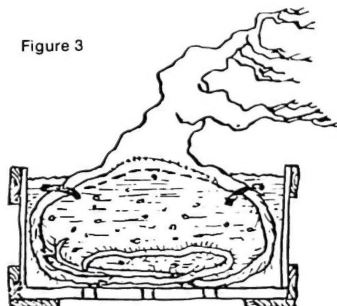


Figure 3

Existing roots to be removed when new roots form under the main trunk.

treated with a mild solution of root growth stimulants, and the resulting ball completely encased in black plastic. This action generates growth of feeder roots in the course of only a few weeks, which will enable you to return, and without disturbing these new roots, cut away the original system and begin future developments of this prize in a training box on getting it home. (Figure 4.)

It seems that this technique, attributed to Dan Robertson of Seattle, would work well on trees firmly lodged in narrow crevices, provided the crevice is chipped away at the base, to accommodate the required moss in which to grow the new root system. I can recall many such excellent specimens, securely locked by their roots, into cracks of cliffs and mountain, which I reluctantly left in the past, to which I can now give

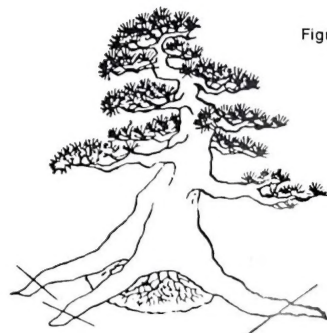


Figure 4

Wrap these tender roots to speed development.
Cut major root where shown.

my special attention thanks to this technique, and a bit of effort.

Finding suitable specimens is one thing, collecting that specimen is another, but having done so, there remain the all too critical requirements of aftercare. Many times, this will vary with the species collected, but a general rule is to

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place the root system into a box, or prepared ground, of very granular soil mix. I have found greater success with straight sand, or a substitute like Turface or Haydite, which allows the growth of a fine fibre root system.

For the first few weeks, trees should be shaded and out of winds, but after a month or so, gradually expose to more sunlight. Again depending on the species water as often as needed, but no fertilizers, until the tree is firmly established and then very light concentrations.

There are two points yet to be made. First, the importance of securely wrapping the gathered root system. Use either wet sphagnum moss or wet newspapers around the soil, contained with burlap or black plastic, securely trussed, to prevent excess disturbance in transport.

Lastly, the required equipment. This will vary, because of the terrain and the species collected, but generally I get by with the following: X-Army folding shovel/pick, trowel, crowbar, hammer, stone chisel, root pruners, branch pruners, folding saw, sturdy hunting or jack knife, and of course, newspapers and a ball of strong string. All of this fits easily into a full size back-pack, together with flasks and sandwiches for the day.

Remember, while collecting can be an arduous, sometimes dangerous pastime, the very least you get in return for the effort is an invigorating day walking in the country-fresh air with an increased knowledge and understanding of nature.

From the Journal of the Toronto Bonsai Society, Toronto, Ontario

FROM THE MANAGER'S DESK

"As you may recall, from Wilma Swain's MESSAGE FROM THE PRESIDENT in the September issue of Bonsai Magazine, as of January 1984 we are changing to six issues per year. This change will require a revision in the label data.

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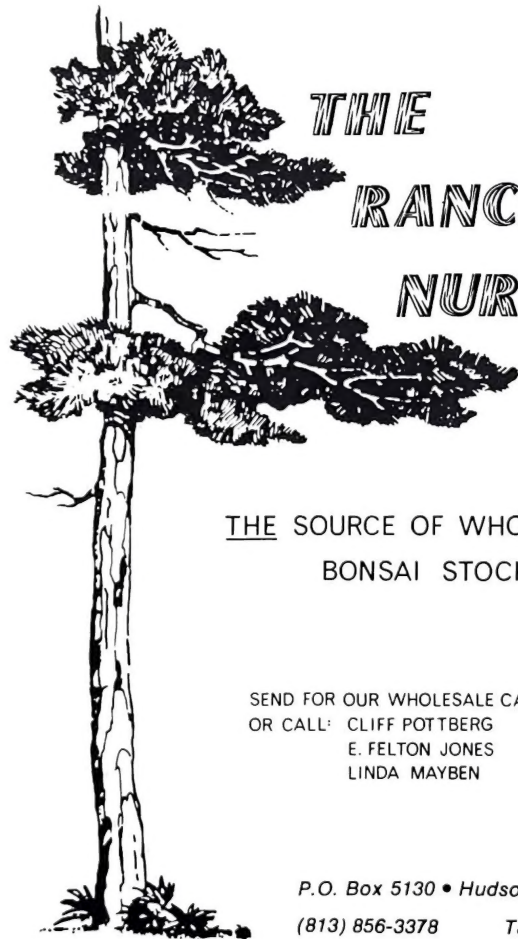
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